THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX

MEETING OF THE COMMISSION OF FINE ARTS

24 July 1997

AM 10:00 CONVENE, 441 F Street, N.W., Washington, D.C. 20001

I. SUBMISSION AND REVIEW
(This section of the meeting will be held in the National Building Museum auditorium on the first floor.)

National Park Service/American Battle Monuments Commission

CFA 24/JUL/97-1, World War II Memorial. The Rainbow Pool at 17th Street in West Potomac Park. Conceptual design.

II. ADMINISTRATION
(The meeting will reconvene in the conference room of the Commission of Fine Arts.)

A. Approval of the minutes:

19 June 1997

B. Dates of next meetings:

18 September 1997
16 October 1997

III. SUBMISSIONS AND REVIEWS

A. Smithsonian Institution

CFA 24/JUL/97-2, National Air & Space Museum, Dulles Airport. New facility. Conceptual design.

B. Department of State

1. CFA 24/JUL/97-3, Chancery for the Government of Bangladesh. International Center, Lot 3. Conceptual design.

2. CFA 24/JUL/97-4, Chancery for the Government of Slovakia. International Center, Lot 21. Conceptual design.

III. SUBMISSIONS AND REVIEWS continued, 24 July 1997

C. National Gallery of Art

CFA 24/JUL/97-5, Sculpture Garden Pavilion. Renovation of existing facility. Conceptual design.

D. General Services Administration

CFA 24/JUL/97-6, New Executive Office Building (NEOB). H and 17th streets. Addition of security elements and guard booths. Conceptual design.

E. Department of the Treasury

CFA 24/JUL/97-7, Bureau of Engraving and Printing. Between 14th and 15th streets south of Independence Avenue. Alterations for security fences, gates and guard booths. Conceptual design.

F. Department of the Treasury, United States Mint

1. CFA 24/JUL/97-8, Robert F. Kennedy commemorative silver dollar. Plaster model of obverse design. (Previous: CFA 19/JUN/97-7.)

2. CFA 24/JUL/97-9, Black Revolutionary War Patriots Memorial commemorative silver dollar. Designs.

G. Department of the Navy, Chesapeake Division

CFA 24/JUL/97-10, Washington Navy Yard. Power Plant Building 116/118. Decorative painting of exhaust stacks.

H. District of Columbia Department of Consumer and Regulatory Affairs

1. Old Georgetown Act

a. O.G. 97-109, 901 30th Street, N.W. New office/residential structure. Conceptual design.

b. Appendix I.

III. SUBMISSIONS AND REVIEWS, continued, 24 July 1997

2. Shipstead-Luce Act

a. S.L. 97-56, 1300 Maryland Avenue, S.W. New hotel. Concept development and material samples. (Previous: SL 97-48, CFA 22 May 1997.)

b. Appendix II.

IV. INSPECTION

Freer Gallery of Art - Inspection of objects proposed for acquisition.

OLD GEORGETOWN SUBMISSIONS

NO.	ADDRESS AND OWNER	PROJECT
O.G. 97-76 HPA. 97-190	3061 M Street, N.W. The Levy Group Watch World International	Alterations to storefront - conceptual

ACTION: Returned without Action. Case superseded by case no. O.G. 97-112.

O.G. 97-83 HPA. 97-212	1421 37th Street, N.W. Georgetown University Poulton Hall	Emergency generator and enclosure - - conceptual

ACTION: Returned without Action. Case superseded by case O.G. 97-123.

O.G. 97-85 HPA. 97-216	1319 30th Street, N.W. Meda Mladek Residence	Addition to rear second and third floors - conceptual

ACTION: No objection to concept of rear second and third floor additions as shown in supplemental drawings received and dated 1 July 1997. Second floor addition will be faced in wood siding as existing. No objection to terrace and railing PROVIDED it is limited to the main part of the house and does not extend over sloping roof of the rear wing. Submit working drawings with permit application for review by the Commission when ready.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 97-87 HPA. 97-220	1639 Wisconsin Avenue, N.W. Thomas A. Swarm Commercial	Alterations and addition of bay window - permit

ACTION: No objection to issuance of permit for proposed alterations to existing building as shown in supplemental drawings received and dated 23 July 1997, including modifications to the entrance door surround, stoop and stair, and the addition of a projecting showroom bay window. Working drawings conform to approved concept and previous recommendations. See previous Action (O.G. 97-39). Submit separate permit application for any signs for review by the Commission when ready.

O.G. 97-94 HPA. 97-231	3210 R Street, N.W. Margot and Guy Bush Residence	Addition of rear conservatory - conceptual

ACTION: No objection to concept of addition of conservatory at rear of property and to new window openings. Portion of concept design related to roof addition is superseded by case O.G. 97-116 and is pending further review. However, an addition over the existing roof level is considered feasible. Submit working drawings for conservatory with permit application for review by the Commission when ready.

O.G. 97-101 HPA. 97-257	1633 29th Street, N.W. Mackall Square Johns Residence	Alterations to driveway - permit

ACTION: Returned without Action. Case superseded by case no. O.G. 97-117.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 97-102 HPA. 97-260	2800 Pennsylvania Avenue, NW Louis Dreyfus Property Group The Four Seasons Hotel	Alterations to plaza and new link - permit

ACTION: No objection to issuance of permit for proposed alterations to plaza, including the addition of a connecting link and new landscaping elements. Working drawings conform to approved concept. See previous Action (O.G. 97-49).

O.G. 97-104 HPA. 97-264	3039-3041 M Street, N.W. Junior League of WDC Office/residential	Alterations to storefront and to side wall for new window openings - conceptual

ACTION: No objection to concept design for alterations to existing storefront including reopening a previously bricked-in archway. Approval extends to proposed new window openings in party wall facing over National Park Service property as shown in supplemental drawings received and dated 11 July 1997. Submit working drawings with permit application for review by the Commission when ready.

O.G. 97-106 HPA. 97-269	1427 Wisconsin Avenue, N.W. Christ Child Society Opportunity Shop	Awning - permit

ACTION: No objection to issuance of permit for proposed awning to be installed under existing sign reading "Opportunity Shop", as shown in supplemental drawings received and dated 2 July 1997.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 97-107 HPA. 97-272	1264 Wisconsin Avenue, N.W. Patricia M. Simpson Martin's Tavern	Canopy over sidewalk cafe - conceptual

ACTION: No objection to concept of a fixed shed-type awning at this location for sidewalk cafe. Awning would project a distance from the building wall no greater than currently exists with retractable awning. Post supports may require a variance since a canopy at this location may not meet zoning requirements. Submit working drawings and material samples with permit application for review by the Commission when ready.

O.G. 97-110 HPA. 97-280	3295 M Street, N.W. Woodward Brothers/ Rhino	Alterations to storefront, awnings and signs - permit

ACTION: No objection to issuance of permit for proposed alterations to existing storefront, application of awnings over entrances and on second floor windows, and two signs reading "Rhino - Drinking Saloon and Pump House". Working drawings conform to approved concept. See previous Action (O.G. 97-90).

O.G. 97-111 HPA. 97-281	3077 M Street, N.W. 3067 M Street LLC Retail/commercial	Alterations and rear addition - permit

ACTION: No objection to issuance of permit for proposed alterations and addition to rear of existing structures. NOTE: supplemental drawings received and dated July 1997 indicate final configuration of roof over original one-story structure facing onto 31st Street and structural configuration of tree planter within rear courtyard. Working drawings conform to approved concept. See previous Action (O.G. 97-75). Submit separate permit application for any signs for review by the Commission when ready.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 97-112 HPA. 97-282	3061 M Street, N.W. The Levy Group Watch World International	Renovation of storefront and sign - permit

ACTION: No objection to issuance of permit for proposed renovation of storefront in existing configuration as shown in supplemental drawings received and dated 23 July 1997, which indicate replacement of glass wall panels with enamelled grey, two-foot square metal panels. Pin-mounted letters of back-lit sign reading "Watch World" will be no taller than 12 inches high.

O.G. 97-113 HPA. 97-283	1077 31st Street, N.W. ZDF German Television Adams National Bank	Alterations for new ATM - permit

ACTION: Recommend **AGAINST** issuance of permit for proposed installation of ATM through existing window opening facing M Street, which would be an inappropriate change to this important early 19th century structure. Note is made that the ATM owner, Adams National Bank, does not have offices in this building.

O.G. 97-114 HPA. 97-284	1519 Wisconsin Avenue, N.W. Snyder Properties Waterworks/Avalon Hair Studio	Alterations to storefront and signs - permit

ACTION: No objection to issuance of permit for proposed alterations to storefront or installation of signs as shown in supplemental drawings received and dated 10 July 1997. Signs include lettering on ground floor show windows and sign panel of 8 inch high pin-mounted letters reading "Waterworks", which is illuminated by three goose neck lamps. Additional signs include lettering on side door to second floor and a projecting sign between the second floor windows reading "Avalon Hair Studio".

NO.	ADDRESS AND OWNER	PROJECT
O.G. 97-115 HPA. 97-285	1534 28th Street, N.W. Boyden Gray Residence	Relocated electric meter - permit

ACTION: No objection to issuance of permit for proposed relocation of electric meter to the exterior of the house, PROVIDED that new location is on wall within existing AC equipment enclosure.

O.G. 97-117 HPA. 97-287	1633 29th Street, N.W. Mackall Square Johns Residence	Swimming pool, pool house and alterations to driveway - conceptual

ACTION: No objection to concept design for proposed addition of a swimming pool and pool house or to alterations to the driveway as shown in supplemental drawings received and dated 10 July 1997. Recommend careful consideration of existing trees with calipers of 12 inches or greater. Submit working drawings with permit application for review by the Commission when ready. Drawings should include a site plan indicating neighboring properties, and a detailed landscape plan. NOTE: the portion of the property containing the original driveway has an easement with the Foundation for the Preservation of Historic Georgetown.

O.G. 97-118 HPA. 97-288	3333 N Street, N.W. Cox Row Residential	Alterations and new door surround - permit

ACTION: No objection to issuance of permit for proposed repair of stucco wall, which would maintain the existing lintel definition over windows, and for new door surround sympathetic with the house's Italianate style, as shown in supplemental working drawings received and dated July 1997.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 97-119 HPA. 97-289	3141 P Street, N.W. Noel Evans Residence	Rear one story addition and brick garden wall - permit

ACTION: No objection to issuance of permit for proposed one story addition at the rear of existing residence or to the installation of a brick garden wall as shown in supplemental drawings received and dated 8 July 1997. Working drawings conform to approved concept and previous recommendations. See previous Action (O.G. 97-59).

O.G. 97-120 HPA. 97-290	2500 Q Street, N.W. Gateway Condominium	Alterations to entrance canopy and driveway - conceptual

ACTION: No objection to concept design for proposed replacement of existing entrance drive canopy or to regrading and paving of driveway and sidewalk for more convenient access. Submit working drawings with permit application for review by the Commission when ready.

O.G. 97-121 HPA. 97-302	3612 P Street, N.W. Georgetown University Poulton Hall Child Care Center	Alterations for child care center - revisions to permit - permit

ACTION: No objection to issuance of permit for proposed revisions to previously approved design, including railing to accommodate ADA requirements, decrease in the slope of the toddler playground, easier access for trucks, removal of visible utility lines from the building facade, additional landscaping for screening of relocated gas lines, door modification to the utility and trash sheds, and screen gates around mechanical equipment, as shown in supplemental drawings received and dated 10 July 1997.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 97-122 HPA. 97-303	1421 37th Street, N.W. Georgetown University Poulton Hall Child Care Center	Alterations for child care center - revisions to permit - permit

ACTION: No objection to issuance of permit for proposed revisions to previously approved design, including railing to accommodate ADA requirements, decrease in the slope of the toddler playground, easier access for trucks, removal of visible utility lines from the building facade, additional landscaping for screening of relocated gas lines, door modification to the utility and trash sheds, and screen gates around mechanical equipment, as shown in supplemental drawings received and dated 10 July 1997.

O.G. 97-123 HPA. 97-308	1421 37th Street, N.W. Georgetown University Poulton Hall	Emergency generator and enclosure - permit

ACTION: No objection to issuance of permit for proposed emergency generator and screen enclosure which will match material and color of existing mechanical equipment screen, and will be shielded in part by plantings. Existing utility lines visible on building facade will be removed. Working drawings conform to previous recommendations under concept review. See previous case (O.G. 97-83).

STATUS REPORT

NO.	ADDRESS AND OWNER	PROJECT
O.G. 97-44 HPA. 97-102	2733 P Street, N.W. William Kappaz Residence	Third floor addition on rear - conceptual

STATUS: On HOLD for future Old Georgetown Board meeting for further discussion at the written request of applicant.

O.G. 97-93 HPA. 97-230	3333 P Street, N.W. Thomas Rutherford Residence	Addition of third floor - conceptual

STATUS: On HOLD for Old Georgetown Board meeting 4 September 1997 for further review with applicant.

O.G. 97-105 HPA. 97-268	1810 Wisconsin Avenue, N.W. 1810 Wisconsin LLP Starbucks Coffee Company	Alterations for roof deck - permit

STATUS: POSTPONED until Old Georgetown Board meeting 4 September 1997 for further review by written request of applicant.

O.G. 97-108 HPA. 97-276	2730 P Street, N.W. Jeff and Margaret Snead Residence	Rear alterations and deck - conceptual

STATUS: On HOLD for Old Georgetown Board meeting 4 September 1997 for further review with applicant.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 97-116 HPA. 97-286	3210 R Street, N.W. Margot and Guy Bush Residence	Addition of mansard roof - permit

STATUS: On HOLD for Old Georgetown Board meeting 4 September 1997 for further review with applicant.

ADDENDUM

NO.	ADDRESS AND OWNER	PROJECT
O.G. 97-111 HPA. 97-281	3077 M Street, N.W. 3067 M Street LLC Retail/commercial	Alterations and rear addition - permit

ACTION: No objection to issuance of permit for proposed alterations and addition to rear of existing structures. NOTE: the supplemental drawings received and dated 6 August 1997 indicate final configuration of roof over original one-story structure facing onto 31st Street, and those received and dated 8 August 1997 show structural configuration of tree planter within rear courtyard. Working drawings conform to approved concept. See previous Action (O.G. 97-75). Submit separate permit application for any signs for review by the Commission when ready.

O.G. 97-118 HPA. 97-288	3333 N Street, N.W. Cox Row Residential	Alterations and new door surround - permit

ACTION: No objection to issuance of permit for proposed repair of stucco wall, which would maintain the existing lintel definition over windows, and for new door surround sympathetic with the house's Italianate style, as shown in supplemental working drawings received and dated 5 August 1997. Note: supplemental construction drawings received and dated 22 August 1997 have been added to file.

SHIPSTEAD-LUCE SUBMISSIONS

NO.	ADDRESS AND OWNER	PROJECT
S.L. 97-53	51 Louisiana Avenue, N.W. Acacia Mutual Life Acacia Building	Alterations - permit

ACTION: No objection to issuance of permit for proposed alterations to the Acacia Building, including alterations to First Street entrance for new handicapped access ramp; alterations to window openings; and roof top terrace, planters and railing. Proposed alterations to the courtyard include new loading dock, connecting corridor, pergola and security gates off alley. Additional work include alterations to garage structure stair and new landscaping for building site. Working drawings conform to approved concept. See previous Action (S.L. 97-44). NOTE: The Commission questions the need to approve the addition of an electrician's door adjacent to the main entrance on First Street as required by the Fire Marshall.

S.L. 97-55 HPA. 97-267	325 7th Street, N.W. Starbucks Corp. Starbucks Coffee Company	Sidewalk cafe - permit

ACTION: No objection to issuance of permit for proposed sidewalk cafe on public space as shown in supplemental drawings received and dated 10 July 1997 which indicate free standing individual chairs, tables and umbrellas. Note is made that no lettering or logo is to be applied to the umbrellas.

NO.	ADDRESS AND OWNER	PROJECT
S.L. 97-57	1813 Parkside Drive, N.W. Bradley and Loretta Holmes Residence	Alterations and porch enclosure - permit

ACTION: No objection to issuance of permit for proposed porch enclosure using Kolbe and Kolbe windows, and for alterations, including new roof projection over side entrance. Working drawings conform to approved concept. See previous Action (S.L. 97-15).

S.L. 97-59?	600 Maryland Avenue, S.W. Boston Properties USDA Graduate School	Addition of penthouse for new mechanical equipment - permit

ACTION: No objection to issuance of permit for proposed addition to penthouse for new mechanical equipment associated with the USDA Graduate School. Screen wall will match detailing and color of existing penthouse. No objection to issuance of permit for alterations of windows for louvers to match existing condition elsewhere on building. Working drawings conform to approved concept. See previous Action (S.L. 97-47).

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COMMISSION OF FINE ARTS PRE-MEETING TOUR

24 July 1997

CONVENE: 7:30 AM, Pension Building, Suite 312,
441 F Street, N.W., Washington, D.C. 20001

1. World War II Memorial, Mall axis at Rainbow Pool on 17th Street. Design mock up.

2. New Executive Office Building, 17th and H streets, N.W. Security elements.

Members Present:	J. Carter Brown, Chairman Carolyn Brody Barbaralee Diamonstein-Spielvogel Ann Todd Free Emily Malino Eden Rafshoon Harry G. Robinson, III
Staff Present:	Charles H. Atherton, Secretary Jeffrey R. Carson Sue A. Kohler

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MEETING OF THE COMMISSION OF FINE ARTS

24 July 1997

The meeting was convened at 10:05 a.m. in the auditorium of the National Building Museum, 441 F Street, N.W., after a tour of project sites.

Members present:	Hon. J. Carter Brown, Chairman Hon. Harry G. Robinson III, Vice-Chairman Hon. Carolyn Brody Hon. Barbaralee Diamonstein-Spielvogel Hon. Ann Todd Free Hon. Emily Malino Hon. Eden Rafshoon
Staff present:	Mr. Charles H. Atherton, Secretary Mr. Jeffrey R. Carson Mrs. Sue Kohler Mr. José Martínez-Canino
National Capital Planning Commission staff present:	Mr. Tony Simon, regular meeting Ms. Sherry Pruitt-Williams, World War II Memorial session

I. SUBMISSION AND REVIEW

National Park Service/American Battle Monuments Commission

CFA 24/JUL/97-1, World War II Memorial. The Rainbow Pool at 17th Street in West Potomac Park. Conceptual design.

The Chairman convened the meeting, saying that the usual format would be changed and the World War II Memorial submission discussed first, because of the large number of people wishing to participate.

He said he was delighted to see such a great interest in design and memorialization, subjects the Commission dealt with

on a regular basis, and he recalled his own, and his family's long-time interest in historic preservation, noting that he had served as a trustee of the National Trust for twenty-three years. He commented, too, on the Commission's interest in preservation, noting former Commission Chairman David Finley's role in the founding of the National Trust and the securing of legislation creating the Georgetown Historic District. Mr. Brown added that, like Mr. Finley, he had been both Chairman of the Commission of Fine Arts and Director of the National Gallery of Art, and he recalled that as part of the celebration of the 200th anniversary of the L'Enfant Plan, the Gallery had staged an all-day symposium on the history and significance of the Mall.

Mr. Brown noted that the history of the Mall was one of evolutionary change, and he said the Commission of Fine Arts had always adhered to a policy of reason and balance where historic preservation was concerned and could not subscribe to any ideology that viewed the status quo as always incapable of improvement. In L'Enfant's time the Mall ended at 17th Street, the area under discussion for the World War II memorial being part of the Potomac River at that time. During the 19th century Andrew Jackson Downing's Victorian concepts turned the Mall into an English garden with trees blocking the central vista. The return to classicism at the beginning of the 20th century brought the McMillan Plan and the present-day Mall, although it required the felling of Downing's trees and was enormously unpopular at the time.

Turning to the Commission's involvement with memorials on the Mall, he noted the approval of the Lincoln Memorial, dedicated in 1922, and the Jefferson, as late as 1943. In 1923, with the creation of the Battle Monuments Commission, the Commission was given design approval authority over war memorials; in 1986, in legislation responding to the proliferation of memorials in the monumental core, the Commission of Fine Arts, along with the Planning Commission and the Secretary of the Interior, was required to approve both the site and design for all memorials.

The Chairman then reviewed the chronology of the World War II Memorial legislation, saying that when it was first introduced in 1987 it mandated a memorial and museum, and both the Commission of Fine Arts and the Planning Commission urged Congress to disassociate the two. He noted that the functions were essentially different--a museum had an educational thrust and a memorial was meant to evoke--and that, particularly if the memorial were to be located in the monumental core, a museum would not be appropriate as an integral part. He said there was general agreement, however, that American citizens were pathetically ignorant about World War II, and that there should be a museum devoted to the armed

forces and particularly to the involvement of the United States in World War II.

In 1993 revised legislation, without the museum requirement, became law; in 1994 additional legislation, as required by the Commemorative Works Act, authorized the memorial to be built in Area One.

The Commission of Fine Arts first reviewed a selection of sites for the World War II Memorial in July 1995 and disapproved the one preferred by the Battle Monuments Commission. It was in Constitution Gardens, and it was considered too small. The Commission thought it would have been read as a footnote to the Vietnam Memorial and would have been damaging to the pastoral nature of Constitution Gardens; most importantly, it was off the main axis. In September 1995 the current Rainbow Pool site was approved by the Commission, with the condition that the members would review the design guidelines for the competition to see what was said in regard to height and keeping the axial vista open. Subsequently the site was approved by the Planning Commission and the Secretary of the Interior, and in November it was dedicated by President Clinton and consecrated with soil from seventeen World War II cemeteries around the world.

The Chairman said he felt strongly that something should be put on the Rainbow Pool site, that it would help dramatize the north-south cross axis by balancing the Washington Monument and its mound as they framed the White House-Jefferson Memorial axis, and even more important, would frame and dramatize the east-west axis from the Capitol to the Lincoln Memorial. He said it would be hard to find a more important event to commemorate on that site than World War II, the defining event of the 20th century, a great moment of national unity, and a triumph for freedom and democracy. He noted then the two scales on the Mall--the monumental scale of the Capitol, Washington Monument, and Lincoln Memorial; and the smaller scale traditionally permitted for certain memorials having to do with conflict: the Grant Memorial at the foot of Capitol Hill, the statue of John Paul Jones at 17th Street, the temple form of the District of Columbia World War I Memorial, and the Vietnam and Korean War memorials. He commented that the breadth of vision encompassed in a World War II memorial would take it beyond a simple war memorial, and he read from the plaque placed at the site, which termed it "...a monument to the spirit and sacrifice of the American people and a reminder of the high moral purposes and idealism that motivated the Nation's call to arms as it sought victory in concert with its allies over the forces of totalitarianism...."

Mr. Brown said the Commission received a chance to review the guidelines drawn up for the contestants in the first stage of the design competition in July 1996, and the members were happy to learn that no structure would be allowed above the treeline, and that the vista between the Washington Monument and the Lincoln Memorial was to be kept open. He quoted from a competition submission by architect Paul Spreiregen, now an opponent of both the site and chosen design, who said at the time that the design should have "two objectives, to maintain the vista along the Reflecting Pool and to provide a World War II memorial with sufficient presence. The two objectives, seemingly in conflict, are readily reconciled."

The Chairman recalled the White House ceremony on 17 January of this year when the President unveiled the winning design, and Senator Dole spoke about the importance of getting the memorial built. He noted, however, that winning designs were not necessarily the ones that got approved and built, and now a new chapter was beginning, when the design would be carefully scrutinized and questioned to see if any changes were necessary.

Mr. Brown said those submitting the design would speak first, followed by interested citizens supporting the design, and then those opposing it. John Parsons from the Park Service was asked to begin the presentation.

Mr. Parsons said he was pleased to see that so many people, from so many interest groups, had come to participate in the proceedings. He then talked about the Mall and its memorials, noting that from the Capitol to the Potomac River it stretched 2 1/2 miles, contained 700 acres and 11 memorials. He said the reason for the small number of memorials was that the Commission of Fine Arts, the National Capital Planning Commission, the Secretary of the Interior and the National Park Service had been jealously guarding the Mall and its surrounding land for many years. He said four of the memorials were to Presidents and seven were war-related, with the latter subservient to the former. He commented on the siting of the memorial commemorating the Civil War (Grant Memorial) at the foot of the Capitol, noting that it respected and did not compete with the Capitol.

In the same way, the site for the World War II Memorial was selected for its prominence on the great east-west axis with the confidence that through guidelines a design could be achieved that would not compete with the great presidential monuments at either end. He said he believed Friedrich St. Florian's scheme would meet all criteria; he noted that the Park Service had been working with him for the past six months to respond to several issues they had identified, and that some modifications had been made. He commented on criticism

that an environmental assessment had not been made by saying that it was Park Service practice to wait until there was an accepted design; otherwise it was impossible to know what the impact would be. He said they had already been looking at the implications of the established practices of fireworks staging and diplomatic arrivals, as well as transportation and access to the site; he assured the Commission that there would be no tour buses parked on 17th Street.

Mr. Parsons then urged the Commission to approve the concept design and give the Park Service guidance as to how it could best be moulded to the site. He asked General Frederick Woerner from the American Battle Monuments Commission to continue the presentation.

General Woerner recalled the many years his commission had worked with the Commission of Fine Arts on memorials in military cemeteries all over the world. He talked about the beauty of the architecture, memorial art, and landscape settings of these memorials and said the Commission's advice had been welcomed and greatly appreciated. He said the World War II Memorial was the most challenging project the Battle Monuments Commission had ever undertaken in the United States, and he recalled the moving ceremonies when President Clinton dedicated the site and later unveiled the winning design. General Woerner said the proceedings at this meeting marked the beginning of a thorough, vigorous review by both the Fine Arts and Planning commissions, and he pledged the support of the Battle Monuments Commission throughout the process. He then introduced Dr. Helen Fagin, a member of the presidentially-appointed World War II Memorial Advisory Board.

Dr. Fagin said the Board was acutely conscious of the distinctive place the World War II Memorial would occupy, and of the other memorials among which it would take its place. She talked about the Washington Monument and Jefferson Memorial as representing the American accomplishments of the 18th century and the Lincoln Memorial as the symbol of union and freedom in the 19th century. In the 20th century, it was World War II that defined American democracy and American achievement. She said the memorial would commemorate the more than 400,000 who died, honor the veterans who returned and those on the home front who made victory possible, and celebrate the emergence of the United States as a world leader.

Dr. Fagin noted the present state of neglect of the Rainbow Pool and said Mr. St. Florian's design would add dignity and grace to the area and truly enhance and embellish the Mall. She envisioned the 100th anniversary of the war, and the number of people who would come to the memorial and appreciate and understand the sacrifices that were made so

that they could live in freedom and in a democracy emulated all over the world. She said the nation, the nation's capital, and the Mall deserved the World War II Memorial.

The next speaker was Haydn Williams, chairman of the ABMC's Site and Design Committee for the World War II memorial. Ambassador Williams recalled the efforts of the past two years: the selection of a site, the drawing up of design guidelines, and the competition. He said all the commissions involved had agreed to the design guidelines, which stated that the design elements of the memorial could not intrude visually in any way on the open vista between the rows of trees of the Mall's east-west axis from the Capitol to the Lincoln Memorial. He said the ABMC was well aware that any alteration of the Mall would have to be undertaken with great sensitivity and skill.

Ambassador Williams said the memorial would be both commemorative and celebratory in nature. In keeping with the legislation it would honor all those who served in the war, particularly the 400,000 dead and 79,000 missing; in a spiritual sense it would bring them all home, to be honored in the nation's capital. It would also honor the nation as a whole and celebrate the spirit of mid-20th century America, the victory of freedom over tyranny, hope over despair, and the strength of a free people united in a common and just cause.

The interior spaces of the memorial were then discussed. Ambassador Williams described them as being open and airy, reflecting in their shape the semi-circular nature of the berms. He said the walls would provide surfaces for the memorial's commemorative art, inscriptions, and maps, and he commented that determining the symbolic content of the chambers posed a tremendous challenge as the design moved into that stage. He talked next about the Memorial Plaza, with a restored Rainbow Pool in the center, and its function as a gathering place, as a place for contemplation, and for a recommitment to the meaning of freedom.

Ambassador Williams said those entering the competition were asked to design a memorial that would be worthy of the event, worthy of those it memorialized, and worthy of its placement on the great east-west axis of the Mall; he said he thought Mr. St. Florian's design met those criteria. He said that like all Washington memorials, it had already been bathed in controversy, but he noted that it was still a concept and that it had already undergone some modification; he said the ABMC welcomed responsible and open criticism of the design. With that, Ambassador Williams introduced Bill Lacy, professinal adviser for the design competition.

Mr. Lacy introduced himself as an architect, president of Purchase College of the State University of New York, and executive director of the Pritzker Architecture Prize. He spoke briefly of the competition, recalling that the first stage was open to anyone over eighteen years of age, and that there were over 400 entries, judged by a first-stage jury; six finalists were selected, to be judged by a second jury. In composing these juries, Mr. Lacy said he had tried to include as many sectors of society as possible, because of the importance of the memorial. He said the juries took their work very seriously, walking the site and even interviewing the six finalists, not a normal practice. In the end, they unanimously agreed on the proposal by Friedrich St. Florian and his team. The reasons were that it created a distinctive precinct to commemorate World War II and its preeminent place in our history; it had the appropriate character for a memorial--simple and memorable; it had a close association with the classical architecture of the Mall; it included ample space for ceremonies and display; the berms and white roses provided an arresting landscape display; it creatively conjoined the Reflecting and Rainbow pools; it could be altered without losing its integrity; and, finally, it did not interfere with the vista along the Mall.

Mr. Lacy then introduced architect Hugh Hardy of Hardy Holzman Pfeiffer, who served as chairman of the evaluation board for the first stage of the competition and was also a member of the design jury.

Mr. Hardy began by recalling the diverse character of the members of the jury and the unanimity of the decision to support the choice of the St. Florian design, saying that although the decision at first seemed astonishing, upon reflection it seemed inevitable. He commented on the absolute importance of the site, saying that one of the great things about the proposal was that it recognized the continuity that the site represented, not only of democratic ideals but also of architectural style. Those who saw the design as a temple to Mars misunderstood the premise; it was, rather, a temple to the ideas of democracy at one of the nation's most challenging times, a time of unity and extraordinary consensus. As it took its place on the great axis of the Mall, with the Capitol, Washington Monument and Lincoln Memorial, it would represent the continuity of the American experience, an experience not yet finished, but rather just begun.

Mr. Hardy then introduced architect George Hartman, a member of Friedrich St. Florian's design team. Mr. Hartman began the design presentation by showing a video, asking the audience to look for the relationship of the World War II Memorial to the other memorials on the Mall and to the existing allées of trees, and particularly to note the

similarity between the scale and character of the memorial to the Rainbow Pool and the crescent shape of Olmsted's tree plantings. After the video, Mr. Hartman introduced architect Friedrich St. Florian.

Mr. St. Florian made his presentation using slides. He said that when he entered the competition he had made a study of the history of the Mall, and he discovered the great significance of the open vistas between the memorials; he found, too, that the framing of the view was almost as important as the view itself. When studying the McMillan Commission plan, he was intrigued by the proposed Washington Monument Gardens (never executed), especially by the brilliant way in which it dealt with the intersection of the east-west and north-south axes, given the off-center monument. He also noted the way the ground was bermed around the monument, with a flight of stairs down to a central pool, and raised terraces at the corners along 17th Street.

Mr. St. Florian said the McMillan plan was only the first of several master plans to follow, all respectful of the design principles of the L'Enfant and McMillan plans, all celebrating the vast American space on a scale unique in the world. He commented that the Mall had "the ability to be at once formal and informal, monumental and idyllic, awe-inspiring and recreational", and he said it should never be considered complete as long as our history was in the making.

Mr. St. Florian then discussed his design, noting first that some changes had already been made following discussions with the Park Service and members of the jury and evaluation board, and in response to comments made by the public. He said the inspiration for his design came from the historic context of the Mall, the magnitude of the event, and the Rainbow Pool itself. He said the shape of the pool would be kept, no element in the design would interfere with the open view between the Washington Monument and the Lincoln Memorial, and nothing would be taller than the existing row of elm trees along the Reflecting Pool. He noted that the height of his memorial was 33 feet, about half that of the trees.

Turning to the urban design aspects of his proposal, Mr. St. Florian showed a section drawing, pointing out that the pool and the surrounding plaza would be only 6 feet below street level, a significant change from the original drawings which showed a more noticeable depression. The plaza area would be reached by terraces and ramps, and from 17th Street there would also be a stair system; the plane from the Washington Monument to the Lincoln Memorial would not be broken. He pointed out that the Washington Monument rested on a mound 50 feet above 17th Street, and that the Lincoln Memorial, too, was 50 feet above street level.

Mr. St. Florian said he had placed earth berms around the colonnades flanking the Rainbow Pool in order to shelter and frame the memorial. The berms would rise gently out of the existing landscape and would be partially hidden by the rows of trees; white roses would cover the slopes. He showed elevation drawings and a plan, pointing out that entrances to the memorial would all be ramped, so no special handicapped accommodation would be required.

Mr. St. Florian then discussed the truncated, free-standing columns, each 35-feet high, with twenty-five in each colonnade. He observed that the column was an archetypical form going back to Greek and Roman antiquity and was meant to be strong and everlasting. In the memorial he saw them as anchors, and he said that in their singularity they stood for the strong, independent, and free American character; in their togetherness they represented the collective will of the American people to uphold their principles and values when challenged; in their purity and solemnity they spoke of other American virtues, modesty and constraint. Because they were broken, they were a reminder of the lives of so many young Americans cut short by war.

Mr. St. Florian said that behind the colonnades would be semi-circular walls, and behind these, four memorial chambers embedded in the earth berms. One would be dedicated to the war front and sacrifice, the second to the homefront, the third to our allies; the fourth would be a visitors center. Permanent sculpture, bas-reliefs, murals, and inscriptions would adorn the chambers.

Outside, the Rainbow Pool would be restored, with its edges raised to provide seating. It would be surrounded by a memorial plaza for gatherings, and at the west end, there would be waterfalls and a memorial platform with inscriptions and sculptural art.

In concluding, Mr. St. Florian said his design would be a strong and admirable edifice that would blend convincingly into its surroundings, would not upstage the Mall, but would, in fact, be a gracious addition to it.

The Chairman thanked Mr. St. Florian for his presentation and then asked for testimony from any members of Congress. Congresswoman Marcy Kaptur was the first to speak.

Ms. Kaptur said her involvement in the concept of a World War II Memorial went back a decade, when she was attending a town meeting in Jerusalem Township, outside Toledo, Ohio. She was asked by a World War II veteran, Roger Durbin, why there was no World War II Memorial in Washington, and when she replied that there was, and mentioned the Iwo Jima Memorial,

Mr. Durbin corrected her and said that memorial honored only the Marines. She said she was sufficiently embarrassed to do some research, and when she found out Mr. Durbin was correct, she introduced the original legislation to create a memorial; that was in 1987. The bill also said that initial planning should be paid for through the proceeds from a commemorative coin issue, which was authorized later. She mentioned the names of fellow members of Congress who had worked to get the final version passed, as well as presidents Bush and Clinton, who had also played a role. She commented on the choice of the Battle Monuments Commission to build the memorial, noting their familiarity with axial relationships and vistas in the many memorials under their care abroad, and their skill in maintaining their facilities.

Ms. Kaptur pleaded with all those involved to remember that the nation was losing its World War II veterans at the rate of 30,000 per month, and she hoped that an early agreement could be reached on the design so that the memorial could be dedicated in the year 2000. She observed that the history of the Mall was one of change and transformation, and she said that in her judgment, as a professional planner, Mr. St. Florian's design would not interrupt the vista between the Washington Monument and the Lincoln Memorial; she also thought the berms would be helpful in cutting down the traffic noise.

Congresswoman Kaptur closed her testimony by saying she could not think of anything more important at the crossroads of the 20th and 21st centuries than to dedicate a memorial on the Mall to the nation's finest hour in the 20th century.

Senator Robert Kerrey was the next to speak. He said he had voted for the memorial but was opposed to the present design on the Mall site. He said he hoped the discussion did not turn into a test of loyalty to the country--are you for this memorial and for America, or against this memorial and against America?--and he added that he doubted that anyone was against a fitting memorial to World War II. Before continuing, Senator Kerrey said he wanted to correct the architect's statement that there was a memorial to General Grant on the Mall; he said that memorial was to the Civil War, and the Lincoln Memorial was to Lincoln, not to the Civil War.

Senator Kerrey said his principal objection to the World War II Memorial site was that there was already something there--the Rainbow Pool--and he thought the question the Commission had to answer was whether or not the proposed design was the right size for that site. He thought it was unquestionably a large design that would change the nature of the Mall, turning it into the World War II Mall with Washington and Lincoln on either side. He said he would urge the Commission to reject the design, but he thought it was

possible to place a World War II Memorial on the Rainbow Pool site if it were scaled similarily to the Civil War (Grant) Memorial; then it would not be intrusive or affect the vista.

Finally, Senator Kerrey said he hoped that a museum could be built that would tell the story of World War II; he said it was appalling how many U.S. citizens were totally ignorant of the war, and he thought it was important that they understand what happened before, during, and after the conflict and why it must never happen again.

Congresswoman Eleanor Holmes Norton spoke next. She said she supported the effort to build a World War II Memorial but had strong objections to the proposed design: it was anti-context, invasive, destructive of the vista between the Washington Monument and the Lincoln Memorial, and of the L'Enfant and McMillan plans. She mentioned the Planning Commission's recent Monumental Core Plan, which called for siting public buildings and monuments outside the Mall area, and said she was disappointed to hear that both that Commission and the Commission of Fine Arts had approved the World War II Memorial site. She thought the Mall should be permanently off-limits for monuments, and she said she was considering a bill that would require a Mall preservation plan.

The Chairman acknowledged receipt of a letter in support of the proposal and site from Senator Ted Stevens, chairman of the Appropriations Committee, and Senator Daniel Inoue, and signed by four other senators, and a letter from Congresswoman Marcy Kaptur and Congressman Hyde, signed by 138 other congressmen. Mr. Hyde, who had intended to speak in support of the Memorial, had to leave. [He was subsequently invited to submit his remarks for the record.]

There were no more members of Congress to testify, and the meeting was adjourned for lunch at 12:15 and reconvened at 1:05 p.m.

The Chairman reported that the members of the Commission had no specific questions at this point, and so he called for testimony by those who wished to speak on behalf of the design. The first was Joe Frank, national commander of the American Legion.

Mr. Frank said his was the first appearance of anyone from the American Legion speaking on behalf of the memorial before any of the oversight commissions; up to now the system seemed to be working. However, he said he had begun to feel that the effort to erect the memorial was being sabotaged. He recalled that the Legion had played a central role in the controversy over the display of the bomber, Enola Gay, at the

Air and Space Museum, and he said veterans were equally incensed at the efforts to delay the erection of the World War II Memorial and keep it off the Mall. He said the war was the most significant event of the 20th century; he thought it was appropriate that future generations be reminded of the contributions of those who took part in it at home and abroad, and that it be placed right in the heart of the nation's capital.

Mr. Frank was followed by Jim Nier, commander-in-chief of the Veterans of Foreign Wars. He said his organization supported both the site and design for the World War II Memorial and thought young people should know of the fierce battles for the existence of freedom, and that the lessons learned from this struggle were still vital to the continued preservation of our way of life. He recalled President Clinton's dedication of the site, and how veterans joined in sprinkling soil from overseas World War II cemeteries on it; he said it could not be abandoned now, and he said he was dismayed that there were those who would defy the results of an open, lengthy, democratic process that resulted in the design being reviewed at this meeting. He asked where the naysayers had been for the past three years.

Luther Smith, a World War II veteran and member of the Architects and Engineers Evaluation Board for the competition, spoke next. Mr. Smith reviewed the work of the Board and the questions that were put to the six finalists. He thought the columns in the winning design by Mr. St. Florian symbolized all Americans standing side by side in a common cause, Americans of all races, creeds, and national origins, who protected the country from outside attack, came to the rescue of a world in flames, and raised the nation to its world status. He thought all Americans could relate to the design and to the Mall site, which conveyed the highest honor to the World War II veterans. He said both site and design had been approved and the site dedicated, and it was now time to get on with the building of the memorial.

The next speaker was Davis Buckley, who had been the consultant for the Battle Monuments Commission on the site selection; he said he had been asked to summarize the selection process. He recalled that the Rainbow Pool had been suggested as a site in July 1995, and in order to evaluate the site, information had been gathered from a number of sources, such as the National Park Service, National Archives, NCPC, Commission of Fine Arts, etc.; meetings had been held with the staff of concerned agencies; various issues relevant to the site had been investigated--vistas, potential visibility of a memorial on the site, accessibility, cost factors, the sensitivity of the historic context of the site, constraints as to mass, height, and bulk, etc. Mr. Buckley said the study

was submitted to the ABMC with the understanding that the issues had been looked at in a preliminary way, but at a subsequent time would be looked into further. He noted that the Planning Commission had waived the environmental assessment requirement several months later. He said in conclusion that, as the professional adviser, his firm had determined that the site was the appropriate one for the World War II Memorial.

Rolland Kidder, a Navy veteran of the Vietnam War, a member of the ABMC and of the Site and Design Committee for the World War II Memorial, was the next to speak. He said the magnitude of what happened during World War II justified the site and Mr. St. Florian's design. As a matter of perspective, he cited the differences between Vietnam and World War II: the ill-defined role and unwinnable mission of Vietnam versus the unity of the nation and the clear mission--to preserve democracy and freedom throughout the world--in World War II; the 2.5 million in uniform during the Vietnam War and the 16 million in World War II; the over 50 thousand killed in Vietnam and the 400,000 in World War II; and the 2,400 still missing in Vietnam versus the 79,000 from World War II.

Mr. Kidder said future generations needed to remember what happened during World War II, America's finest moment in the 20th century and perhaps in its entire history. He said he realized the design was not without controversy, the same as had occurred with other memorials, but he thought it was the right design, and he said the ABMC would work with the Commission of Fine Arts to produce a memorial that would properly commemorate the sacrifices of the World War II veterans and enhance the Mall.

Architect Thomas Schumacher spoke next. He identified himself as a professor of architecture and architectural history at the University of Maryland. He said he had written extensively on the architecture of fascist Italy, and he wanted to say that Mr. St. Florian's design, contrary to what some in the architectural press had said, was not a fascist design; it was not fascist because it had human scale. He said it was not reminiscent of the work of Italian architects in Mussolini's time or of the work of Albert Speer in Germany, but bore a closer resemblance to the work of Bertram Goodhue and Paul Cret. He found the columns unobtrusive in scale, and proportioned in such a way that the mind's eye would complete them and they would rise to a greater enclosure in terms of the scale of the interior volume of the space. He liked the way the berms permitted access into the interior spaces without having to go into a basement. Mr. Schumacher said the memorial was contexturally appropriate in the best sense of

the word, a modern design with a classical plan, and would tread gently on the hallowed ground of the Mall.

Bill Rolen, from the Ex-Prisoners of War, was the next speaker. He said his organization supported both the site and design and thought it was time to get started so that the memorial would be completed before all the World War II veterans had passed away.

The last person to speak in favor of the design was Ken Haapala. He said he was representing no one, except the many members of his family who had sacrificed during World War II. He said he had read all the criticisms of the design--that it violated L'Enfant's plan, was too large, and would destroy traditional views and vistas. He said he would like to point out that nothing west of 17th Street existed in L'Enfant's time, so if this memorial would violate L'Enfant's plan, so had the Lincoln and Jefferson memorials. He noted, too, that as late as 1969 two massive buildings stood between the Reflecting Pool and Constitution Avenue. Mr. Haapala said that as we had built a monument to the man who had led us through the Revolutionary War in the 18th century, and to the one who symbolized the dedication to the Union and the sacrifice of the Civil War in the 19th century, so should we commemorate the defining event of the 20th century. As there was no one leader to memorialize, it was appropriate and fitting to build a memorial to all those who sacrificed, at home as well as on the battlefield. He thought Mr. St. Florian's design would do that extremely well.

The Chairman then asked to hear from those in opposition to the design of the memorial. The first speaker was Sandra Sheskin, president of the Guild of Professional Tour Guides of Washington, D.C. She said she would like to address the concerns of her organization, one of which was accessibility. She asked how visitors would get to the memorial, where they would park their cars, where the tour buses would load and unload. She said the Park Service was not planning any additional car or tour bus parking, and the nearest Metro was almost a mile away. She asked how those who could not walk long distances would get to the memorial, and she commented on the already congested condition of 17th Street. She said another point to consider was the possible closing of the area for several days before and after the 4th of July for setting up and dismantling the fireworks.

Ms. Sheskin said tourism was the second most important industry in the city, and many visitors felt the city was not user-friendly. She thought it was time that the concerns of her organization be addressed, and the perfect place to start would be to find a more accessible site for the World War II Memorial.

The next speaker was Paul Spreiregen, an architect and planner. Mr. Spreiregen said he had been in practice over 40 years, based in Washington since 1960, and involved with several memorial projects, including the Washington Vietnam Memorial as professional adviser for the competition, and the State of Maryland Vietnam Memorial as architect. He said he was speaking in opposition to the World War II Memorial not because he did not want to see one built, but because he thought the proposed design would do the opposite of what was needed and intended. He thought that if the design were built it would be an embarrassment to the nation and would misrepresent the meaning and memory of World War II.

Mr. Spreiregen said the design failed in four critical areas. First, he thought the site was one of the special places in the nation consecrated for both its beauty and meaning. He observed that the central area of the capital was composed of two principal axes and five principal monuments. The Capitol symbolized democratic deliberation; the Washington Monument an assertion of confidence at the time of the nation's founding; the Lincoln Memorial the reaffirmation of the Union; the White House, the continuing reinvigoration of leadership; and the Jefferson Memorial the standards to which political leadership could aspire. All achieved their power through the great corridors of space that joined them. While he agreed that the Mall was a work in progress, he thought the needed work was refinement, not thematic alteration. He said none of the principal monuments was military, despite secondary associations with war; the military was honored chiefly in Arlington Cemetery. He did not think this should be changed.

Second, he thought the memorial would not function for its intended purpose. Even though the museum concept had been abandoned, he thought the interior spaces were poorly configured for housing works of art and inscriptions; he said they were more like mausoleums. He did not think the plaza would function well for commemorative ceremonies or for audience arrangement with military processions, and he thought it was completely wrong for Washington's climate. Visiting school children, he said, would get very little understanding of World War II, and the berms would be a maintenance nightmare and a safety hazard.

Third, Mr. Spreiregen said the proposed design would violate a view that should be protected, not just the vista between the Washington Monument and the Lincoln Memorial but the reciprocal and oblique views; he thought the introduction of any further theme in one of the nation's greatest works of civic art would be a discordant intrusion.

Fourth, he said the architectural composition was a parody of classicism. He found it awkward and fundamentally flawed, because a memorial should never be approached by walking down into it but by walking up. Most grievous, he said, was the resemblance to fascist architecture, and he thought it would be a travesty to honor America's role in World War II with the architectural symbolism of the oppression we sought to vanquish.

Mr. Spreiregen thought a totally fresh start was needed, beginning with the basic question of how the war should be known and how its memory could be properly honored--perhaps by a memorial, or a museum, or educational and cultural exchange programs.

The next speaker was Deborah Dietsch, editor-in-chief of Architecture magazine. She urged the Commission to reject Mr. St. Florian's design because it would destroy the nation's most hallowed landscape. She said the ABMC had wisely called for a design that would not intrude on the Mall's serene vista but had also called for a museum as part of the design, which was totally inappropriate for the site. She said the combination of constrained site and expansive building was the essential problem with placing this memorial in the middle of the Mall.

Ms. Dietsch thought the three-story-high berms would block the oblique views of the Mall monuments and would require removing some of the elm trees on either side of the Reflecting Pool, part of the original McMillan Plan. She said that according to a 1937 source, the trees were planted in memory of World War I dead, so by felling them, one war memorial would be destroyed to build another. She thought the Mall's continuous ground plane would be destroyed by the vast, sunken plaza, and recalled that the Commission had rejected a plan to put the Hirshhorn Sculpture Garden in a sunken trench across the Mall.

Turning to the architectural elements, Ms. Dietsch said the stripped-down columns were reminiscent of the work of Albert Speer in Germany and could just as easily symbolize a German victory. She said an overblown war memorial had no place on this contemplative site, but she thought that a memorial could be considered here that would consist of a renovated Rainbow Pool with new fountains, a ground-level contemplative rose garden, and new paving and walkways to connect the site to the east side of 17th Street, much as decorative paving on 4th Street was used to connect the two buildings of the National Gallery.

Ms. Dietsch said the controversy over the memorial underscored the need for a detailed preservation plan for the

Mall, as suggested by Congresswoman Norton. She urged the Commission to reject the design and consider building the memorial in a location that would benefit the city and give the veterans the celebratory memorial they deserved.

Roger K. Lewis was the next speaker. He introduced himself as an architect, professor of architecture at the University of Maryland, and the author of a weekly column on architecture in the Washington Post, called "Shaping the City". He said he had been asked to be the professional adviser for the design competition but could not work it into his schedule. When he read the guidelines issued for those entering the competition, he said he realized that the requirement for approximately 78,000 square feet of underground space meant a museum-size building, whether or not it was called that, and he found out later that when the site was approved by the reviewing agencies it was for a memorial, not for a commemorative structure with a vast amount of enclosed space. He said he did not think the reviewing agencies would have approved the site had they known this, and furthermore, he thought that had there been no program of this scope, the competition would have yielded altogether different proposals. Consequently, the entire process had been compromised, and because of the program the design was forced to subvert a historic landscape; although the axial view would be left open, equally desirable diagonal views across the Mall and through the trees would be blocked.

In rejecting the design, Mr. Lewis said, the Commission of Fine Arts would not be demeaning the energy, talent and work that had gone into it--indeed, given the ABMC's program he thought Mr. St. Florian's response was a reasonable one--but it would recognize the misfit between site and program. Mr. Lewis thought the Commission could help the ABMC in reformulating its aspirations, and find a way to build a proper World War II Memorial--not a watered-down museum in the guise of a memorial--in an appropriate location, not in the center of the Mall.

Architect Robert Miller spoke next. He said the main point he wanted to make was that the essential symbolic quality of the Mall was its openness, and that the openness was a symbol of freedom, the freedom that was the legacy of World War II; compromising that openness in any way would detract from the symbolism that World War II was all about. He said many people had testified that Mr. St. Florian's design would not violate the Mall's openness because it would not interrupt the vista; he said he would like to demonstrate that interrupting a vista was different from blocking a space. He lay down on the floor, saying that although he was only blocking the central axis of the room by about 3 inches, he thought most people would agree that by lying there he had

altered the character of the space. Mr. Miller then yielded to the next speaker, who was Lisa Jorgensen, an international water specialist.

Ms. Jorgensen said she would like to address two issues concerning the site for the memorial: the potential hydrological problems on the site and the loss of grassland from the design itself. She said the site was on land that had formerly been part of the Potomac River and was very close to the mouth of Tiber Creek, now carried underground; therefore, a substantial pumping system would be required to maintain the below-grade interior museum spaces. She commented on the elaborate pumping systems needed in the Federal Triangle buildings, and she noted also the requirement for air vents, which would be noisy and unsightly. She made another comment: As the memorial would be situated on an alluvial plain, the water in the waterfalls that were part of the design should fall towards the Potomac, not towards the Washington Monument.

Ms. Jorgensen's second point concerned the actual land of the Mall. She commented on the historical importance of the land in the history of this country and noted that most of the men who fought in World War II came from farms; the land was what they fought for. She thought a memorial of the scale and grandeur of Mr. St. Florian's would be better located where it would not take away the land.

Jeff Lee, representing the Potomac and Virginia chapters of the American Society of Landscape Architects, was the next speaker. He said he wanted to voice the concerns of landscape architects in regard to the open space, historic landscape, and overall use and development of the Mall. He said they thought the program for the World War II Memorial was too ambitious for the site, that such a momentous event needed a museum comparable to the Air and Space or Holocaust Museum to tell the story properly. He said they thought the preferred design would block the Mall vista, especially from the Lincoln Memorial steps, where, because of the lowering of the Rainbow Pool and plaza, only people's heads and stacked-up buses would be seen. There were also objections to removal of any of the historic elm trees, and concerns about the security of the plaza and water feature area should the memorial be open on a 24-hour basis.

The next speaker was landscape architect and urban planner Charles Trace, representing the local chapter of the American Planning Association. He said he would like to make four points, beginning with the historic preservation aspect. He commented on the L'Enfant, McMillan, and SOM 1965 plans, noting that L'Enfant had established the east-west and north-south axes and had placed an element at the intersection; the

McMillan Plan had proposed an elaborate development, the Washington Monument Gardens, at the intersection; and the SOM Plan, recognizing contemporary economics, placed a large, oval, bowl-shaped space at that point. He recalled that Mr. St. Florian had used the McMillan proposal as justification for developing the Rainbow Pool site, but he disagreed, saying that it actually pulled the strength from the point of intersection west to the other side of 17th Street. He said compensation could be made by developing elaborate gardens where the McMillan Commission originally proposed them, and he thought few people would argue that more emphasis needed to be placed on the intersection of the axes. He said he would encourage the Commision to recognize the importance of developing the Washington Monument Grounds, and he thought that whatever was developed on the Rainbow Pool site had to be subordinate to that development; until there was a plan it was very difficult to assess Mr. St. Florian's design because of the way it pulled strength away from the intersection of the axes.

Mr. Trace then spoke about abstract monumentality in the design of large-scale public spaces, a concept that developed in the 1960s. Unfortunately, he said, many cities were plagued with these grand but barren plazas, and now many were being redesigned; in Washington he pointed to the smaller-scale Hirshhorn Museum plaza as an example, and to Freedom Plaza as a larger example still with many dehumanizing elements.

Mr. Trace's next subject was pedestrian safety. He said it was a problem throughout the Mall, and would be significant at 17th Street, already heavily traveled because of the closing of Pennsylvania Avenue near the White House; he said pedestrian safety would become more of a problem if the memorial were built here because of the possible addition of tour buses in addition to taxis and private cars. He urged the Commission to look at this aspect of the design carefully. The noise from 17th Street traffic could also be an issue, and he did not think the north-south berms would stop the noise.

Mr. Trace's last point concerned a preservation plan for the Mall. He thought one should be drawn up before any proposal for the Rainbow Pool site was evaluated, and it should look at open space, pedestrian and vehicular circulation, the completion of the Washington Monument Grounds, access to the river from the Mall, and diminishing the grand size of the Mall by introducing humanizing elements, such as the National Gallery Sculpture Garden.

Mr. Trace closed with a quotation from Frederick Law Olmsted, Jr., about the Mall plan: "Once open the plan to a radical change, once establish the precedent of seriously

altering it to meet the ideas of the moment, and the bars are thrown down for caprice and confusion."

Judy Scott Feldman, a professor of art and architectural history at American University, spoke next. She said she had spent many hours on the Mall with her students, talking about the relationship of Washington's plan and architecture to American history and ideals, and she thought placing the World War II Memorial at the Rainbow Pool site would alter forever the openness of the space and the coherence of the monuments. It would destroy the narrative that unfolded from Capitol Hill to Memorial Bridge, interposing modern history and a war memorial into the celebration of 18th and 19th century ideals.

Ms. Feldman said she would like to make three points regarding the design of the memorial, specifically the inappropriateness of its architectural symbolism. First, the symbolism of the plaza was contradictory. She said it was at once triumphant and funerary; triumphant because of its huge scale (seven acres), classical vocabulary, and gigantic columns, and funerary because it was set down into the earth, forcing the visitor to descend. She said it bore a peculiar resemblance to neolithic tumuli or the grave mounds of ancient Roman emperors. Although classicism was the language of Washington architecture, she thought that when used in the context of a monument to victory over Naziism it took on the symbolism of the adversary. She thought the decapitated columns assumed a mortuary significance, regardless of what the architect said.

Ms. Feldman's second point concerned the open, park-like character of the plaza which would invite the visitor to play in a space which should be devoted to meditation. Since the colonnades were so far apart as to be practically separate monuments, the focus was on the pool with its invitation to recreation. She said recent problems at the FDR Memorial and her own troubling experiences at other plaza-type memorials indicated the confusion that resulted from mixing recreational and meditative spaces. As examples, she gave the Navy Memorial and the Law Enforcement Officers Memorial, saying she had no idea she was in a memorial when walking through them.

Ms. Feldman's third point was that the combining of the memorial and museum functions had forced crippling compromises on both the design's architectural integrity and its symbolic importance as a memorial to World War II. She thought it was imperative that public deliberation be reopened on where and how World War II should be commemorated.

Architect Charles Cassell was the next speaker. He said he was a preservationist, a native Washingtonian, member of the Board of Advisers of the National Trust, the Board of

Directors of the D.C. Preservation League, member and chairman of the D.C. Historic Preservation Review Board and a member of the Committee of 100. He urged the Commission not to approve the location of the World War II Memorial on the Rainbow Pool site; of the many reasons for disapproval of the site, he thought historic preservation was the most compelling. He said the history of the Mall reflected a carefully thought-out planning rationale expertly implemented, whose purpose was to celebrate the goals of a young and hopeful nation. He said he did not believe it was a work in progress but a completed work of art. He said historically there was no evidence that any interruption of the east-west or north-south axes was ever contemplated, nor had it ever been permanently violated. He thought the placement of large berms, columnar articulation, and a museum, or of any military monument at all on the Mall would be an unwarranted and obtrusive assault.

The last speaker was Sally Berk, president of the D.C. Historic Preservation League. She said the League was not opposed to the concept of a World War II Memorial on the Mall, observing that preservation was not about preventing change or freezing a place in time. She said the Mall was strong enough to accommodate change and a wide variety of architecture; the important thing was that it be managed change, based on good planning, and she thought that was what Olmsted was saying. She said the League did not think constructing a 7.5 acre memorial at the Rainbow Pool was good planning; it would be too large and intrusive on the site.

Turning to the design, Ms. Berk said the League did not think it conveyed the essence of war; it was too static to convey the anguish and suffering involved. And although the League would advocate a design sympathetic to the site in scale and material, it was not thought that historical references or mimicking other structures in the area was necessary or desirable; Ms. Berk thought the Rainbow Pool site provided an excellent opportunity for a contextual design that was innovative in vocabulary.

She said the League would urge a realistic, full-scale mock-up on the site which would resolve the controversy about blocked views and also point up security issues involved with Mr. St. Florian's design, particularly if the memorial were to be open twenty-four hours a day. She said the League would also like to see the environmental impact statement begun immediately, because it would point up other problems with the design.

Ms. Berk closed by saying that with all due respect to the veterans, it was important to guard against expediency and to ensure that they were honored by a memorial that was properly scaled and sized, and that functioned well.

All witnesses having been heard, the Chairman called for a brief recess, and then reconvened the meeting.

Mr. Brown commented on what an interesting discussion had just taken place; he said that although there were points made on both sides with which the Commission could not agree, a great deal of constructive thought had been given to the statements. He said the Commission members, too, had had the memorial in their minds frequently over the past few months and had not seen the design in any detail before this meeting. He said the magnitude of World War II, the degree of sacrifice by those who defended their country, and the contributions to the war effort by those at home could not be exaggerated and was little understood by the younger generation. For this reason he had been very moved that both the Planning Commission and the Department of the Interior had also agreed that the site was appropriate for so significant a subject, so much so that he thought the site itself could carry a lot of the emotional and symbolic freight. He said he had been interested to see the degree of debate because people did care passionately about that site, about our lore, and the symbology. He said the Commission was more dedicated than ever to this site for the Memorial, so that the site itself would serve to remind future generations of the sacrifices and the coming together of the nation at that time.

The Commission's advice to the ABMC and the Park Service, therefore, would be to focus on the site and celebrate its advantages to the maximum. One of the advantages was the Rainbow Pool and its historical shape, shown on the McMillan Commission plan. The Chairman said the idea of its curved ends suggested an embracing, enclosing shape for the World War II Memorial, a kind of terminal point for the long, straight Reflecting Pool which, at its other end, terminated in the Lincoln Memorial. The Rainbow Pool also had the advantage of providing water, with its great celebratory and commemorative power as well as its cooling qualities. The Chairman thought the idea of using a waterfall as well was a good one, because of the wonderful sense of animation it provided and for acoustic reasons.

Beyond the pool, the Chairman commented that the existing paving obviously needed work and could be made very beautiful and useful for ceremonial occasions; it could also be softened with low, green plantings that would have a humanizing effect; he added that the plantings could be in movable containers if the area needed to be used for other purposes, providing the park-like character was kept.

Mr. Brown then commented on the north-south cross arms of the Reflecting Pool shown originally on the McMillan Plan, and the strong emphasis in general on the main north-south axis,

and he thought that by developing not only the Washington Monument grounds but also the Rainbow Pool site, that axis could be framed and strengthened. He also noted the framing of the Lincoln Memorial by the rows of trees on both sides of the Reflecting and Rainbow pools, saying that effective open space depended on enclosure, and for a memorial, the creation of a sense of place in this way was essential. If openness were the summum bonum of the Mall, one would have to cut down all the view-framing trees along the Reflecting Pool.

Turning to specific elements of Mr. St. Florian's design, the Chairman said the Commission was unanimous in thinking that the cavernous open spaces were going to be unsatisfactory; unpleasant to be in and unnecessarily large for the memorial function. He did not think the analogy of the open space within the Lincoln Memorial was accurate, because that space contained Daniel Chester French's great statue and some of the most moving prose ever written by an American--the Gettysburg Address and the Second Inaugural Speech--both war-related, he added. He thought the space was successful because there were very few elements and just a single focus. He stressed again the importance of providing a proper museum elsewhere to tell the whole saga of the World War II era. On this site, he said, the effort should be to see how less could be more for a World War II commemorative space.

The Chairman said the members were not totally opposed to the concept of berming if it could be more like the warping of the ground plane, part of the undulating character of the Mall. He noted that the Mall was much more varied in its topography than most people thought; thus, dropping the pool six feet as Mr. St. Florian planned would not be relatively significant. Concerning the use of white roses to cover whatever berming might be left, Mr. Brown said he would like to leave that to the future, after more research had been done on maintenance and what the plants looked like when not in bloom; perhaps just a green groundcover would work as well.

Mr. Brown then turned to the large vertical elements, the columns. He said the members were concerned about them, but not for the reasons advanced by some of the speakers; he observed that columns had been used as architectural elements for more than 2000 years, and he didn't think they could be co-opted by any particular modern ideology. He said the question was: What are they doing there? He said the members didn't think the explanations were ones that would occur to visitors, and they thought the columns would always seem unfinished, perhaps too modern, perhaps not modern enough; could they be tragic and celebratory at the same time? In sum, the idea of using rows of broken columns seemed to be one that should not persist in further design development.

The Chairman said the practical aspects of the design would require further study. Obviously, hydrology was important, but it was not within the Commission's purview. He said John Parsons had already dealt with the vehicular access question--tour buses blocking the central axis; he thought law enforcement agencies could take care of the problem,and perhaps curb cuts, such as the one already in existence on Constitution Avenue, would help. Security considerations were important but would be diminished if the cavernous open rooms were deleted; people falling off berms and other such problems would of course have to be dealt with. He thought it was important to find Senator Kerrey's "win-win" solution and not constantly throw sand in the gears.

Mr. Brown asked the members if they had any more comments. He noted that one member had asked about an eternal flame. He said the Commission would entertain that idea if it came in but didn't know if it would be considered duplicative of the one in Arlington; he noted that it was very effective in Paris. He said there was room for a lot more imagination and creativity, and while the Commission would be sensitive to anything that would slow down the process, it was important to do it right; he did not think there would ever be a subject more fitting to be commemorated at that spot, and he said the Commission was enthusiastic about the opportunities for moving ahead on it.

Vice-Chairman Robinson asked to comment. He said one of the major issues discussed by the Commission was the notion of the Mall as a great democratic plain.. Thinking of it that way, he thought it could be said that the St. Florian design resulted in a sense of closure, rather than enclosure on the Mall; he noted that the difference in those words was very important. The concept of a great democratic plain, on which this memorial would reside, he said, required equality among the democratic images, and this design disturbed the balance.

Vice-Chairman Robinson commented on the often-referred to "kite plan" concept of the Mall, noting that it was actually a series of triangles--Lincoln, Jefferson, and Washington, and in a different sense the Supreme Court, Congress, and the White House. He said this memorial would also create a triangle, another overlay--Vietnam, Korea, and World War II. He said that on a great democratic plain all the symbols must have transparency, and they all must have the same vote; in this case, he found the St. Florian design had a different voting power. He thought it had to be scaled back to make it vote with the other great democratic symbols.

The Chairman said the dialogue would be continued with the agencies involved, and he looked forward to having the Planning Commission comment on the design. He said he was

grateful for everyone's patience throughout the long meeting, and he thought more would be needed before a final design was achieved. Exhibit A

The part of the meeting devoted to the World War II Memorial was then concluded, and the Chairman reconvened the meeting in the Commission's conference room.

Mr. Brown said for the record that after hearing all the testimony on both sides and the presentation of the design, the Commission met in executive session, discussed it thoroughly, and came up with a unanimous set of recommendations which were voted and should be recorded as turning down the design as presented, but reaffirming the importance of the site and the Commission's hope to work with the applying agency to develop that site in ways it would consider appropriate to the subject and that would also satisfy some of the demands of the urban design.

The remainder of the meeting was then addressed.

II. ADMINISTRATION

A. Approval of minutes of the 19 June meeting. The minutes were approved without objection.

B. Dates of the next meetings were approved as:

18 September 1997
16 October 1997

III. SUBMISSIONS AND REVIEWS

A. Smithsonian Institution

CFA 24/JUL/97-2, National Air & Space Museum, Dulles Airport. New facility. Conceptual design. Staff member Jeffrey Carson said this was to be an extension of the museum on a 185-acre site near Dulles Airport. Pointing to a model, he said the existing Air & Space Museum would actually fit inside the proposed new hangar-type building. He asked Harry Rombach from the Smithsonian to begin the presentation.

Mr. Rombach said he was happy to be able to present plans for the new museum and would turn the presentation over to Don Lopez, deputy director of the Air and Space Museum, who had long been involved with its planning. Mr. Lopez said the additional space was vital to their need to display more of their massive collection of aircraft, that only a small percentage was on display now. He said they were very pleased with the design prepared by the architects, Hellmuth, Obata,

and Kassabaum, and he asked William Hellmuth of that firm to discuss it.

Mr. Hellmuth showed slides, beginning with a site plan and showing the location, about four miles from the Saarinen terminal. He showed where an intersection would be developed that would form an entrance into the site. The Chairman asked if the museum could be seen from the Saarinen building, and Mr. Hellmuth said it could not. Turning to the design of the building, he said it would be very different from the one on the Mall; that was a marble building, related to the Mall, and this would derive its aesthetic from airports. Its mission would be to exhibit part of the collection, store the rest, and provide space for restoration and study activities.

Mr. Hellmuth said the building would be divided into several sections, according to use; one was a great hangar space, similar to a zeppelin hangar, 105 feet in height. It would have a solid skin, to avoid damage to the artifacts, but daylight would be introduced in a controlled way, through clerestory windows. There would be a smaller hangar to house the space shuttle, as well as a storage section and a work area for restoration and other museum activities. There would also be a "people space" for administration, education, food service, and a large-format theatre. An observation tower and the entrance to the entire complex would be located in this area.

The entry into the building would be essentially at the second-floor level, because it would heighten the airport experience and would also give visitors a chance to look down into the cockpit of the first artifact, an airplane that Mr. Hellmuth said was quite beautiful in plan. He showed drawings of the entrance to the museum, a fuselage-shaped space with curved walls, and the observation tower, which would have an exhibit of control tower artifacts. He noted the large amount of glass in areas not devoted to exhibits, and he pointed out the clerestory in the hangar sections, placed above the artifacts for light control. There would be several mezzanines in the large hangar to facilitate viewing.

Mr. Hellmuth then talked about the photovoltaic technology in the glass planned for use in certain areas throughout the project, describing the blue crystal embedded in the glass, much like a ceramic frit. He said they would use this glass as part of an education program for the public, and because photovoltaics were first used in the space program to power satellites. He also discussed the transition from the bright outdoor light, through the entry building and into the low light of the exhibition area and how that would be dealt with. The Chairman commented that one way to make it easier was to avoid having the light in the entry building too

bright; that would give the eye some time to adjust before encountering the very low levels in the exhibition spaces.

Ms. Malino asked about the material to be used for the hangar roof. Mr. Hellmuth said it would be a standard airport material called hyplon, a very rugged material that was watertight, more-or-less self-cleaning, and resistant to jet fuel; the color would be white. He said the metal panel material used for the other buildings would be light grey and the glass a light blue-green. He showed samples of all the materials. Ms. Diamonstein asked about signage and exterior lighting; Mr. Hellmuth said they had not gotten that far yet, but would bring those items in later.

Mr. Carson said there was also a landscaping plan, and he asked Mr. Hellmuth if he could discuss it briefly. He spoke first about the vehicular approach, saying that it had been kept within the character of the original Dulles master plan, using a gentle sweep of roadways. The vegetation, too, would follow the kind of plantings seen around the original terminal area. He pointed out the bus slots in front of the building, where the buses would stop temporarily and then go to the very large parking lot away from the entrance to the building.

The Chairman suggested that concept approval be considered for the building only at this time, and the parking and landscaping be reviewed separately at a later meeting, when there could be a discussion of how the adverse effect of such a large parking lot could be mitigated. On that basis, the concept design for the building was unanimously approved. Exhibit B

B. Department of State

1. CFA 24/JUL/97-3, Chancery for the government of Bangladesh. International Center, Lot 3. Conceptual design. Staff member José Martínez said the State Department was submitting two chanceries for review: Bangladesh, on lot 3, and Slovakia, on lot 21. He said the chancery for Bangladesh would be a three-storey building with one level of parking below grade. He introduced architect David King from KCF-SHG to discuss the design.

Mr. King discussed the small and relatively new nation of Bangladesh and its location on a river delta opening into the Bay of Bengal. He said the design of the chancery would try to represent both its geographical site on the river delta, and its newness as a nation as represented by the international modernist style of its buildings.

The building, set on a steep slope, would be entered through a free-standing arcade and covered portico, with a

water feature on either side of the entrance. After passing through a relatively narrow lobby flanked by public rooms, the space would begun to fan out, like a delta, with a bluestone staircase becoming progressively wider and leading to a great hall, with a bluestone floor, symbolizing water. At the rear would be a curved terrace and steel pergola overlooking a landscaped area and Reno Road. A V-shaped penthouse on the roof would symbolize the lotus, the national flower. Materials would be concrete, possibly limestone, in a buff color, with brick on the side facades and bluestone trim.

The members had no questions for Mr. King and were pleased with the concept design; it was unanimously approved. Exhibit C

2. CFA 24/JUL/97-4, Chancery for the government of Slovakia. International Center, Lot 21. Conceptual design. Mr. Martínez said the original design for the building had been done by a Slovak firm, Bogar, Fischer, Kralij, Lizon & Ervin, but the architect in the United States was the Leo A. Daly firm. He introduced Rudy Vercelli from that firm to make the presentation.

Mr. Vercelli said the concept was based on a typical historical fortified city in the region of Bratislava, with a heavy city wall, punctuated by small openings, a drawbridge, and a central courtyard. As originally designed, he said, it looked too much like a fortress, and so the drawbridge had become a canopy over a glazed entrance and the masonry city wall on either side enclosed the chancery functions. In the center, corresponding to the traditional central courtyard, was a large assembly hall, with a glass-walled conference room at the rear. The central area was covered with a floating, curved metal roof, connected to the walls by a clerestory. The walls would be faced by either cast stone or split-face concrete, depending on the location. The roof was metal, standing seam, finished with a green patina. Sixteen underground parking spaces would be provided and nine at ground level. Mr. Vercelli said the building would be 40-feet high and would be tucked between the Austrian and Egyptian chanceries; he said it would be one of the smallest at the International Center.

The concept design received an enthusiastic reception, and it was unanimously approved. Exhibit C

C. National Gallery of Art

CFA 24/JUL/97-5, Sculpture Garden Pavilion. Renovation of existing facility. Conceptual design. The Chairman turned the gavel over to the Vice-Chairman and recused himself, because of his association with the Gallery,

but was asked to remain at the table. Mr. Carson said for the benefit of the new members that the pavilion had been designed some years ago by Chuck Bassett of SOM but not built until 1988. Although originally intended to be glazed, the technology was such that it never happened, and other changes took place under the National Park Service's concessionaire that detracted from the building's appearance. He said that with the new jurisdiction and design for the National Gallery Sculpture Garden, recently approved, had come plans to glaze the structure and in other ways bring it up to a standard appropriate to the new garden. He said the new scheme would incorporate the terraces that were part of the garden design, and would also include furniture. With that, he introduced Jim Grupe from the National Gallery of Art.

Mr. Grupe brought the members up to date on the progress of the Sculpture Garden, saying there had been a ground-breaking on 12 June, construction had begun, and completion was expected in the fall of 1998. With that in mind, the Gallery had asked KCF-SHG to develop conceptual design studies for the renovation of the pavilion; he introduced David Greenbaum from that firm to make the presentation.

Mr. Greenbaum said they hoped to provide for the required amenities but also to respond to the spirit and atmosphere of the garden and the original concept of the pavilion itself. He said there would be an enclosed restaurant space with the existing, refurbished core and Art Nouveau touches in the materials and decorative aspects. In answer to the Vice-Chairman's question, he said the glass would be placed back from the frame about 8 inches. The frame itself would be painted a dark black-green, but the vertical members would have a bronze-green tone. He showed samples of the various materials intended: Milford Pink granite, like that used for the Gallery buildings, for the floor; stucco for the core, glazed tile for the servery area, and paint samples for the frame. Ms. Malino said she had spent a lot of time looking at the MacIntosh work in Glasgow, and if Mr. Greenbaum wanted to get some of that same feeling in the interior, he should not have picked blue as the dominant color; she thought perhaps a mauve and silver palette would be more sympathetic. Mrs. Free and Mrs. Rafshoon agreed, with Mrs. Rafshoon noting that the interior would be quite visible from the outside.

Mr. Carson then showed photographs of three options for the furniture that would be placed outside on the terrace. Mr. Greenbaum showed drawings of two other structures that would be near the pavilion: One was the housing for the Zamboni, which had already been approved, and the second was a larger kiosk, designed in the same style, that would provide for skate rentals and food service near the rink.

There were no objections to the pavilion renovations, with the exception of the interior color scheme, or to the architect's choice for the furniture, or to the skate rental kiosk; all were unanimously approved. Exhibit D

D. General Services Administration

CFA 24/JUL/97-6, New Executive Office Building (NEOB). H and 17th streets, N.W. Addition of security elements and guard booths. Conceptual design. Mr. Carson said this submission was part of an ongoing effort to provide increased security around the exterior of Federal buildings. In this case, he said, it would bring relatively minor changes to the building; he noted that the members had had a chance to see the location of the installations on their pre-meeting tour. Christopher Graae from KressCox Associates was then introduced.

Mr. Graae said the installations would be at three locations and would be simple and fairly discreet. At the main pedestrian entrance on 17th Street there would be a row of granite-clad bollards on line with the existing planters. The Chairman asked Mr. Graae to come back with a detail of these, recalling the unsatisfactory appearance of the concrete bollards in front of the White House.

Also on 17th Street, but at the parking garage entrance, would be a guard booth, 6 by 6 feet, glass on all sides set in a simple, dark anodized metal frame to harmonize with the architecture of the building; the roof would be painted metal. It would be set inside a planter to make it as inconspicuous as possible. There would also be a vehicle barrier well inside the garage entrance; it would not be visible.

On H Street, at the loading dock entrance, would be another guard booth. Mr. Graae said that because of a change in grade, the balcony at this location was closer to the ground, and the booth barely fit in under the soffit; he described the way the roof had been detailed to make it look acceptable. Again, the guard booth would be set within an existing planter. The vehicle barrier at this location would definitely be visible, but he said it was relatively discreet. Stop-go lights were required, but rather than have them sitting on a pole, they had been integrated into a granite box to make them as incconspicuous as possible.

There were no objections to the concept designs for the security measures, and they were unanimously approved. Exhibit E

E. Department of the Treasury

CFA 24/JUL/97-7, Bureau of Engraving and Printing. Between 14th and 15th streets south of Independence Avenue. Alterations for security fences, gates and guard booths. Conceptual design. Mr. Martínez introduced this submission by passing around photographs of the locations for the security measures and describing briefly what would be done. Architect Bob Mayberry, from Wiley Wilson Architects, was then introduced.

Mr. Mayberry said there were three locations that would be affected: D Street at the Annex Building, the South Alley running from 14th to 15th Street between the main building and the FMS (Liberty Loan) building, and the parking deck entrance. Beginning with the least complicated, Mr. Mayberry said a picket fence was being proposed at the South Alley location to restrict vehicular and pedestrian traffic, and at the parking deck entrance a gate with a picket fence design in it would be added; the guard booth shown was an existing one.

At the annex building on D Street, where the tractor-trailers came into the loading dock area, they were proposing a vehicle crash barrier and a guard booth; actually, Mr. Mayberry said, there would be two guard booths, one at each end of the garage. In answer to Mrs. Free's question, he said the new booths would each have the same design but would be different from the existing ones at the main building. He was asked why the booth had to be so large, and he replied that this was where small packages were delivered, and the booth needed to have space for an X-ray machine. Questions were also asked about the heavy, overhanging roof section; it appeared unnecessarily large to accommodate the needed mechanical equipment and an overhang for shading purposes. Mr. Carson said the staff had another question: why were two booths needed when only one garage door was an entrance?

The Commission agreed to approve the concept design for the fence and gate, but not for the new guard booths. The Chairman told Mr. Mayberry to come back to the staff between meetings and try to work out a satisfactory solution for the guard booths and then submit a new design. Exhibit F

F. Department of the Treasury, United States Mint

1. CFA 24/JUL/97-8, Robert F. Kennedy commemorative silver dollar. Plaster model of obverse design. (Previous: CFA 19/JUN/97-7.) Staff member Sue Kohler explained that the Commission would not be seeing a plaster model because the Mint had had a number of copyright and credit problems with the portrait on which the coin design was based and so had gone to a design based on a different portrait. She passed out drawings of the new design and also pseudo coins to show how it would look at actual size. In

answer to the Chairman's question, the Mint representatives present said the Kennedy family had approved the design. The members thought it was an improvement over the previous one, and it was unanimously approved. Exhibit G

2. CFA 24/JUL/97-8, Black Revolutionary War Patriots Memorial commemorative silver dollar. Designs. Mrs. Kohler said the purpose of the coin was to honor the patriots and to raise money for the memorial. She said the legislation mandated that the obverse bear a likeness of Crispus Attucks, the first patriot to fall during the Boston Massacre of 1770. She showed a design by sculptor/engraver John Mercanti of the Mint that had been approved by both the Citizens Commemorative Coin Advisory Committee and the Black Revolutionary War Patriots Foundation. She said the Foundation had one request: Instead of the word "Liberty" at the top of the coin, they would prefer "First to Die for Liberty", and work the requirement for "Liberty" into that phrase. The Citizens Committee thought that would make the design too crowded.

The Chairman asked what inscriptions were on the reverse. Mrs. Kohler said the Mint was showing the Commisson two reverses, one the choice of the Citizens Committee and the other the Foundation's choice. She showed the Foundation's choice: a group of four figures as the central element, with the required inscriptions and denomination at top and bottom. She said it was the work of Ed Dwight, who had done the sculpture for the Patriots Memorial. The Chairman thought there should be some explanation of the purpose of the coin on this side, since the obverse bore only Crispus Attucks' portrait and name. Mrs. Kohler said the design preferred by the Citizens Committee did have an explanatory phrase: "In Honor of Black Patriots of the Revolution" along with a soldier carrying a rifle; she showed a drawing.

Wayne Smith, president of the Black Patriots Foundation, was present and asked to speak. He said they preferred Mr. Dwight's design because of the tie-in with the memorial, and because they did not want this to be another veterans coin, but rather one that would honor all the patriots--men, women, and children. The Chairman said he preferred Mr. Dwight's design, too, but was concerned that people might not understand the purpose of the coin; however, he did not think it was a problem if that was what the Foundation wanted.

Ms. Malino had one suggestion: She thought "In God We Trust" should be in the same typeface as the other inscriptions, rather than in a sans serif face. There were no other recommendations for the Mint or Mr. Smith, and the obverse design by John Mercanti and the reverse design by Ed Dwight were unanimously approved. Exhibit H

G. Department of the Navy, Chesapeake Division

CFA 24/JUL/97-10, Washington Navy Yard. Power Plant Building 116/118. Decorative painting of smoke stacks. Mr. Carson showed ariel photographs of the Navy Yard, pointing ut the two tall smoke stacks on the historic power plant behind Building 197, part of the redevelopment for NAVSEA Command, recently reviewed by the Commission. He said the existing painted orange and white stripes were deteriorating, and as the striping was no longer required by the FAA, the new commandant of the base would like to paint them in a way that would be more indicative of the historic aspect of the Navy Yard. Mr. Carson then showed a photomontage with the proposed painting in place; the stacks were painted brick red with a wide blue band near the top and a yellow-gold anchor within the band. He then introduced the representatives from the Navy, Larry Earle and Katherine Tabor.

Mr. Earle said he realized this was a rather bold statement, but he could assure the Commission that the stacks could not be seen from Capitol Hill. On the other hand, as they were 260 feet tall, they would be extremely visible from the other side of the Anacostia. He said they had looked at a number of ways of painting them--lettering, seals, etc. The anchors were selected because they would repeat the anchor designs on Latrobe's Navy Yard gate. He said there would be two anchors per stack, one facing north and one facing south. He said that originally the blue band had been 40-feet high, but had been reduced to twenty.

The Chairman was concerned that the stacks would look too much like outdoor advertising. He thought that if the anchor were smaller and existed as a sort of moulding at the top it would be more acceptable. Also, he thought there was something un-nautical about a 200-foot-high smoke stack with an anchor on it, especially since anchors were supposed to be below the water and not floating up in the sky. Mrs. Brody agreed, and she asked if it could just be banded in Navy colors near the top. The Chairman said perhaps small flags on staffs at an angle would work.

Mr. Earle said he would see what he could come up with, and the submission, as presented, was unanimously disapproved. Exhibit I

H. District of Columbia Department of Consumer and Regulatory Affairs

1. Old Georgetown Act

a. O.G. 97-109, 901 30th Street, N.W. New office/residential structure. Conceptual design. The

Chairman said this was a large new structure already approved by the Commission some years ago that did not go ahead, and now it was being presented again by new owners, with a slight change in usage. He said the height remained the same, but one floor had been removed and most of the residential use was gone. The deal with the Park Service to landscape both sides of Rock Creek and the Mole area at the mouth of the creek, in exchange for increased building height along the creek, remained in force.

Mr. Martínez pointed out the site at the mouth of Rock Creek on an aerial photograph, and noted the model, and the comparative drawings, shown the former and revised versions. He said the building had been designed by Arthur Cotton Moore, who was then introduced to present his design.

Mr. Moore said the building had the same footprint, mass, and height, and the same public benefits. He talked about the deteriorating condition of the banks of Rock Creek and the plans for developing it as parkland with walks and bike paths; and about the garden development of the upper terrace, as well as the conservatory between the two sections of the building which would become a sort of winter garden. There would also be a public restaurant on a terrace overlooking the river.

Mr. Moore then discussed the changes--the reduction in height and elimination of one floor, the change in use from hotel and office to primarily office, the addition of glass terraces, and the simplification and minor changes to the elevations. He also discussed the completion of 30th Street and the development of the streetscape.

Jonda McFarland, ANC commissioner for the project area, asked to speak. She said the ANC had not reviewed this project because no meetings were scheduled for July and August. Speaking for herself, she said she found it attractive and thought it would be well-received; she thought finishing off that site would be a plus for everyone.

There were no more comments or questions for Mr. Moore, and the concept design was then unanimously approved.
Exhibit J

b. Appendix I. Ms. Malino commented on the proposed addition of a third floor to 3210 R Street, N.W. (O.G. 97-116); she thought the addition of a mansard roof would not be right for that house; the other members agreed. Mr. Martínez said the project was on hold until September, and although the architect and client wanted the mansard roof, the Georgetown Board was not yet convinced; they wanted to discuss it further. Mr. Martínez said he would let the Board know of the Commission's concern.

There were no other comments on the Appendix, and it was approved without objection, with the understanding that the R Street project was still on hold.

2. Shipstead-Luce Act

a. S.L. 97-56, 1300 Maryland Avenue, S.W. New hotel. Concept development and material samples. (Previous: S.L. 97-48, CFA 22 May 1997.) Mr. Martínez recalled that during the first review the Chairman had asked that there be some thickening of the skin of the building, some depth added to the details. He said the architects had made some changes they would like to show and had also brought material samples. In answer to the Chairman's question, he said the staff had reviewed the changes and was generally happy with them. Architect Nick Giordano from Brennan Beer Gorman was then introduced.

Mr. Giordano pointed out changes to balustrades and railings and then commented on the detailing of the neighboring project (by architect Arthur Cotton Moore, who was also the original architect for Mr. Giordano's building). He said he thought the problem was in the thinness of the engaged columns and the resultant lack of depth in the shadows. He showed the way he had thickened the pilasters in his building and recessed the windows to give heavier shadow lines.

Mr. Giordano then showed material samples. He said the brick would be identical to Mr. Moore's existing building, but the precast would be a little warmer. For the metal roof, a green paint would be used to simulate copper. He said the turquoise color often used never achieved the right patina. The Chairman was afraid the green would not be right, either, that it would have a "Miami Beach" connotation. He thought rather than trying to make it look like something it wasn't, a different color should be used, perhaps a darker green. He suggested that more color research be done, that photographs be brought in and a list of examples in the area made so the Commission could look at them.

The design development drawings and material samples were then approved, with the exception of the paint color for the roof. Exhibit J

b. Appendix II. The Appendix was approved without objection.

The meeting was adjourned at 5:50 p.m.

IV. INSPECTION

Freer Gallery of Art: Inspection of objects proposed for acquisition. The inspection was postponed because of the late hour.

(The objects were subsequently inspected and approved by the Chairman for the Commission.) Exhibit K

Signed,

Charles H. Atherton
Secretary

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
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EXHIBIT A

July 30, 1997

Dear General Woerner:

On behalf of my colleagues, I would like to thank the American Battle Monuments Commission and its architect, Friedrich St. Florian, for an excellent presentation on the proposed World War II Memorial concept design. The Commission made clear that the design was the only issue before it; the site had been approved previously, in September 1995, and the members have vigorously and unanimously reaffirmed that approval.

There is much about the present design concept that the Commission approved. The lowering of the Rainbow Pool and its surrounding plaza are approved. It establishes a sense of place and creates a symmetrical north-south composition on the principal east-west axis, an essential point of departure for any design on this site. With the introduction of fountains and waterfalls, it provides a haven from the noise and visual distraction of nearby traffic, and the water features could add greatly to the visual presence and celebratory effect, without introducing any architectural obstruction of the central vista. Appropriate landscape elements would not only soften the effect but could be used to strengthen the composition. Any ultimate solution that could retain the major elms would help embrace and frame the memorial, in the near term as well as eventually.

In addressing the original program requirements, to which Mr. St. Florian had obviously given a great deal of thought, we have a resultant design at the north and south perimeters that the Commission found too bulky and massive to suit the nature of the park in which the memorial is to be placed.

Although considerable reductions have been made from the original programmatic requirement for some 80,000 square feet of interior space devoted to "special rooms or halls of honor and remembrance, multimedia interactive educational facilities, an auditorium theater and a visit information center", the remaining open chambers, whose exact use is yet to be developed, were felt to be cavernous and unpromising, and the memoralization might better be effected by other means.

The proposed columns, while presenting an attractive urban design feature, were felt to have a confusing and not readily accessible set of symbolic functions. On the one hand, if they are to symbolize solidarity, unity, individuality, and celebrate freedom and the collective will to victory, it is hard to demand that they also convey the tragedy of young lives cut down before their time. Both triumph and tragedy are appropriately referenced in such a memorial, but it is a lot to ask of the visitor to feel the two simultaneously on the basis of a single design element.

We hope these conclusions can be taken as a basis for rethinking the present scheme. The Commission believes that the impact of the memorial can be strengthened with a simplified program. In this light, the Commission is convinced that an elegant and powerful solution can be found, one that will both enhance the experience of the Mall and provide a memorial worthy the global significance of World War II.

Sincerely,

J. Carter Brown
Chairman

General Frederick F. Woerner, Jr.
American Battle Monuments Commission
Pulaski Building, Room 5127
20 Massachusetts Avenue, N.W.
Washington, D.C. 20314
via fax: (202) 761-1375

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EXHIBIT B

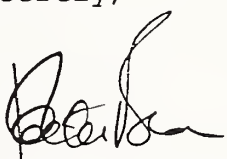
1 August 1997

Dear Mr. Rombach:

As you know, during its meeting 24 July 1997, the Commission reviewed and approved the concept design for the proposed National Air and Space Museum extension at Dulles Airport. This is a vast public facility deserving of the very best in design and review efforts. To that end, the final submission might focus on the use and manipulation of light which, certainly in this case, has become of increasing concern in the museum field. In addition, given the size of the site and the problems inherent to it, the Commission looks forward to a presentation of the landscape program and solution.

Please feel free to contact the staff should any questions arise.

Sincerely,



J. Carter Brown
Chairman

Mr. Harry Rombach, R.A.
Assistant Director for Facilities Planning
Smithsonian Institution
955 L'Enfant Plaza, S.W. Suite 3230
Washington, D.C. 20024

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EXHIBIT C

1 August 1997

Dear Ms. Mavritte:

During its meeting 24 July 1997, the Commission reviewed and approved the concept designs for two proposed chanceries at the International Center: Bangladesh on lot 3, and Slovakia on lot 21.

The designs for the Chancery of Bangladesh, presented by David King of KCF-SHG, Inc, and for the Chancery of Slovakia, presented by Rudy Vercelli of Leo A. Daly, were enthusiastically received. We understand that the latter was the product of a national competition in Slovakia, won by Bogar Fischer Kralij Lizon and Ervin.

The Commission looks forward to the review of the designs as they develop, and the submission of material samples when selected. The review of landscape plans at that time will be appropriate, as well.

Sincerely,

J. Carter Brown
Chairman

Ms. Donna Mavritte
Project Manager
International Center
United States Department of State
Washington, D.C. 20520

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EXHIBIT D

1 August 1997

Dear Mr. Powell:

During its meeting 24 July 1997, the Commission reviewed and approved the concept submission for the proposed renovation of the dining pavilion in the National Gallery of Art Sculpture Garden. Finally, Charles Bassett's design will be completed very nearly as he originally intended. Adding to and improving upon the terraces, glazing the structure itself, and upgrading the facility generally is something we all look forward to with great anticipation.

In the final submission, the Commission will focus on the intended furnishings and lighting as well as the interior color scheme, which to some of us could be improved by a more subtle palette than submitted. As you know, the staff is available should questions arise.

Sincerely,

Harry G. Robinson, III
Vice Chairman

Mr. Earl A. Powell III
Director
National Gallery of Art
Washington, D.C. 20565

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EXHIBIT E

1 August 1997

Dear Mr. Albrecht:

During its meeting of 24 July 1997, the Commission reviewed and approved the concept design for security improvements to the New Executive Office Building (NEOB) at 17th and H streets. The members appreciated the care that went into the design and the discrete use and placement of the security elements themselves. Adding security measures to existing facilities is not a simple matter.

The Commission looks forward to the review of the working drawings when they are ready.

Sincerely,

J. Carter Brown
Chairman

Mr. Eric J. Albrecht
GSA Project Manager
Property Development Division
General Services Administration
National Capital Region
Washington, D.C. 20407

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EXHIBIT F

1 August 1997

Dear Mr. Battle:

During its meeting 24 July 1997 the Commission reviewed the concept design for additional security measures for the Bureau of Engraving and Printing. The proposed aluminum tube fences, gates and cast iron piers for the south alley of the main building are in character and appropriate to the site. The cantilever gate to the parking deck on 14th Street, which maintains the picket design, was also approved. However, the members raised concerns over the design and number of proposed guardhouses on the south side of the Annex building on D Street. The design should be more site specific and reflect the character and materials of the building the proposed facility serves. There was particular concern with the bulky overhanging roof element.

We look forward to the review of revised designs. As always, the staff is available to assist you.

Sincerely,

J. Carter Brown
Chairman

Mr. William J. Battle
Project Engineer
Office of Engineering
Department of the Treasury
Bureau of Engraving and Printing
Washington, D.C. 20228

THE COMMISSION OF FINE ARTS

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EXHIBIT G

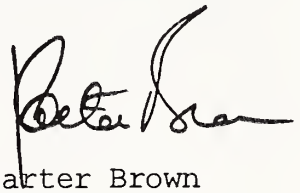
1 August 1997

Dear Mr. Diehl:

At its meeting on 24 July the Commission of Fine Arts reviewed a revised design for the obverse of the Robert F. Kennedy commemorative silver dollar. The members thought it was a great improvement over the previous version, and I am happy to tell you it was approved.

As you will remember, the reverse design was given approval at the June meeting.

Sincerely,



J. Carter Brown
Chairman

The Honorable Philip N. Diehl, Director
United States Mint
633 Third Street, N.W.
Washington, D. C. 20220

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

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1 August 1997

EXHIBIT H

Dear Mr. Diehl:

At its meeting on 24 July the Commission of Fine Arts reviewed designs for the Black Revolutionary War Patriots Memorial commemorative silver dollar.

For the obverse the Commission approved the portrait of Crispus Attucks by John Mercanti of the Mint, agreeing with the choice of the Black Revolutionary War Patriots Memorial Foundation and the Citizens Commemorative Coin Advisory Committee. The Commission would have no objection to the use of the phrase "First to Die for Liberty" at the top of the coin or around the edge, as requested by the Patriots Foundation, providing that it can be worked in so that it does not crowd the design or cause technical difficulties for the Mint. The Commission requested one small change to the design: A typeface with serifs should be used for "In God We Trust" so that it will be harmonious with the other inscriptions. There is no need to make another submission, but the Commission staff should see the revisions before final approval is given.

For the reverse the Commission approved the design by Ed Dwight, agreeing with the Patriots Foundation that there is value in having the sculptor of the memorial participate in the design of the coin. The Commission also understands that the Foundation does not want this to be another veterans coin, but would prefer to honor the black men, in and out of uniform, as well as the women and children who aided the struggle for independence. The Commission is willing to leave the matter of an explanatory inscription up to the sponsors and the Mint.

Sincerely,

J. Carter Brown
Chairman

The Honorable Philip N. Diehl, Director
United States Mint
633 Third Street, N.W.
Washington, D.C. 20220

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EXHIBIT I

1 August 1997

Dear Mr. Earle:

During its meeting of 24 July 1997, the Commission reviewed a proposal to paint the existing smoke stacks of the historic power plant, Building 116/118, just south of Building 197. The members were not enthusiastic about the scale of the proposed graphics, and feared that there might even be some negative reaction to its connotation of outdoor advertising.

They did not preclude the possibility of finding a solution, particularly if it could have a three-dimensional quality that would seem to be more integrally related to the architecture of the stacks, and at a somewhat reduced size.

Sincerely,

J. Carter Brown
Chairman

Mr. Lawrence P. Earle
Department of the Navy
Engineering Field Activity Chesapeake
Washington Navy Yard, Building 212
901 M Street, S.E.
Washington, D.C. 20374-5018

24 July 1997

EXHIBIT J

AGENDA ITEM EXHIBIT

NO.	ADDRESS AND OWNER	PROJECT
O.G. 97-109 HPA. 97-277	901 30th Street, N.W. Harborside Associates Residential/office	New building - conceptual

ACTION: No objection to concept design of proposed new office and residential complex. Submit working drawings with landscape plan and material samples for review by the Commission when ready.

S.L. 97-56	1300 Maryland Avenue, S.W. Ackerman and Company Swissotel	New building - concept development

ACTION: No objection to concept development of proposed hotel building as part of The Portals. Submitted revised details are an improvement over previous submission (S.L. 97-48). Proposed materials are acceptable, except that further study is recommended in the selection of the roof color. Submit working drawings and samples of potential roof colors with permit application for review by the Commission when ready.

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Washington, D.C. 20560
TEL. 202.357.4880
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Freer Gallery of Art

EXHIBIT K

The Regents of the Smithsonian Institution and the Commission of Fine Arts, as provided in Paragraph 4 of the Codicil to the Will of the late Charles Lang Freer, have examined the following:

Drawing, Atash Khan, the Favorite Elephant of Ibrahim Adil Shah II
Album leaf; Brush and ink with gold
Attributed to Farrukh Beg
India; ca. 1600-04
Purchase consideration
(V10.97)

Painting, Wind in the Courtyard Pines
Tingyuan songfeng tu
Panel mounted hanging scroll; Ink and color on silk
By Zhou Boju, (active 12th c.)
China; Song dynasty (960-1279)
Gift consideration
(V16.97.1)

Painting, River, Mountains and Distant Peaks
Xishan yuanxiu tu
Album leaf; Ink and color on silk
Anonymous Ming dynasty artist
China; 16th c.
Gift consideration
(V16.97.2)

Ax blade
Jade
China, southeast coast
Neolithic period, Liangzhu culture (ca. 3000-2500 BC)
Gift consideration
(V16.97.3)

Painting, Otafuku
Hanging scroll; Ink and light color on paper
by Ikeda Taishin (1825-1903)
Jiku by Umezawa Ryushin (1874-1955)
Japan; Meiji period (1868-1912)
Purchase Consideration
(V20.97)

Decorative Plaque
Metalwork: Iron
Iran; Safavid dynasty (1650-1700)
Purchase Consideration
(V23.97)

Shiva Vinadhara
Sculpture; Metalwork: Bronze
South India, Tamil Nadu
Chola period, ca. 975-1000 A.D.
Purchase Consideration
(V24.97)

Liding
Metalwork: Bronze
China; ca. 1400-1300
Shang dynasty (1600-1050 BC)
Purchase Consideration
(V44.96)

End of List

For the Commission of Fine Arts

24 July 1997
Date

For the Regents of the Smithsonian Institution

July 17, 1997
Date